

ORIGINAL DIXIELAND

JAZZ
IN HI-FI



"DIXIELAND JAZZ BAND ONE-STEP"
"LIVERY STABLE BLUES" • "AT THE JAZZ BAND BALL"
"OSTRICH WALK" • "TIGER RAG"
"SKELETON JANGLE" • "SENSATION RAG"
"BLUIN' THE BLUES" • "CLARINET MARMALADE BLUES"
"MOURNIN' BLUES" • "FIDGETY FEET"
"LAZY DADDY"

1957

ORIGINAL

DIXIELAND JAZZ IN HI-FI

SIDE ONE

	Time
Band 1. THE ORIGINAL DIXIELAND ONE-STEP (D. J. LaRocca)	2:36
Band 2. LIVERY STABLE BLUES (D. J. LaRocca)	2:36
Band 3. AT THE JAZZ BAND BALL (Shields-LaRocca)	2:54
Band 4. OSTRICH WALK (Original Dixieland Jazz Band)	1:52
Band 5. TIGER RAG (Original Dixieland Jazz Band)	3:13
Band 6. SKELETON JANGLE (D. J. LaRocca)	2:52

SIDE TWO

	Time
Band 1. SENSATION RAG (Original Dixieland Jazz Band)	2:12
Band 2. BLUIN' THE BLUES (Ragas-LaRocca-Shields)	3:05
Band 3. CLARINET MARMALADE BLUES (Shields-Ragas)	2:47
Band 4. MOURNIN' BLUES (Sbarbaro)	2:38
Band 5. FIDGETY FEET (LaRocca-Shields)	2:18
Band 6. LAZY DADDY (LaRocca-Ragas-Shields)	2:40

IN the midst of World War I, the great jazz form termed "Dixieland" was recorded for posterity by the group which had done most to bring it to the fore. This was in February of 1917, and the quintet had already made a lasting impression on the American disciples of the new rhythmic beat who were ever-alert for anything which offered an authentic deviation. This was, then, a recording session of paramount importance, since the group had never committed their artistry to the wax before. For millions of Dixieland fans, it was a measure of heavenly realization to own and play the fine examples of the traditional arrangements of The Original Dixieland Jazz Band.

The group had made such rapid strides to further their specialty, that the twelve numbers recorded at the 1917 session are still accepted as prime examples of the Dixieland mood today. Unfortunately, most of the individual records are in the "hard-to-get" category and may logically be considered collectors' items. Then again, the phenomenal progress which has been made in recording and engineering standards within the past ten years has relegated these early discs to a level of much-to-be-desired insofar as the sound and recording techniques are concerned. Which is one reason why this album was born.

Up in the Pacific Northwest, two musical friends and colleagues, Don Fowler and George Phillips, were determined to resurrect the music of The Original Dixieland Jazz Band in a valiant effort to keep this typically American music alive. Urged on by Phillips, Fowler began a painstaking research into the archives of the original group in 1939, and had accomplished the phenomenal task of setting the arrangements on manuscript by listening to the records of the 1917 session. They are now considered to be the only existing note-for-

note arrangements of these selections as played by The Original Dixieland Band!

There was method in the Phillips-Fowler madness. Both being stout-hearted, dyed-in-the-wool devotees of Dixieland music, they foresaw the effectiveness the original arrangements would have if the numbers would be recorded in high fidelity sound. So, with the arrangements completed, Fowler and Phillips summoned the men to reincarnate the group of 1917: For Nick LaRocca, cornet and leader of The Original Dixieland Jazz Band, there is DON FOWLER; filling the spot occupied by trombonist Eddie Edwards, we have GEORGE PHILLIPS; in the clarinet chair, held by Larry Shields in 1917, we now see EARL JACKSON; Henry Ragas, pianist with LaRocca's group, has his chores taken over by GEORGE RUSCHKA; and, instead of Tony Spargo (Sbarbaro) supplying the rhythm, we now see DARRELL RENFRO on drums.

Rehearsing for these sessions represented months of grueling labor. Since the original band consisted of musicians who played only by ear and by "heart"—since they could not read music!—the "scores," as compiled by Fowler, turned out to be complex and intricate. Nevertheless, after a long period of time, Phillips and Fowler felt that they had brought the unit to a point of perfection and on a par with the great band of forty years ago, and, almost to the day that many years ago, reported to the studio in Hollywood to produce the album you are now holding.

A few short notes about the selections:

THE ORIGINAL DIXIELAND ONE-STEP: One of the most familiar of all Dixieland numbers, this one is gay and exuberant throughout. Note, especially, the "challenge" of high-note screams between the trombone and clarinet in the climactic passage.

LIVERY STABLE BLUES: Slower than the tempo set in the one-step, this selection is highlighted by the blues effect by the clarinet, offset by the final chorus in which the musicians go the extreme in imitating the various barnyard animals.

AT THE JAZZ BAND BALL: Traditionally rendered in up-tempo, this is the fastest tempo of the entire album. Most Dixielanders employ the "Jazz Band Ball" as their warmup number. This one was a prime favorite of the LaRocca ensemble.

TIGER RAG: Written by Nick LaRocca, this is certainly one of the great standards of all time. The duplication of the original recording of this number is considered remarkable, especially in the clarinet solo and the trombone's "tiger growl." Phillips' preciseness of tone in the "growl" is especially noteworthy.

OSTRICH WALK: A real showpiece for Earl Jackson on clarinet. The "breaks," incidentally, are not impromptu arrangements, but are actually incorporated as part of the melody.

SKELETON JANGLE: George Phillips on trombone is starred on this tune. The third chorus gives the selection its title and

depicts the skeleton dancing to the accompaniment of the trombone.

SENSATION RAG: The stop-time effect in *Sensation Rag* made this number a "must" in the repertoire of the original group. It was the only composition by trombonist Eddie Edwards.

BLUIN' THE BLUES: Written by the pianist, Henry Ragas, of the LaRocca band, this is the only Dixieland number in the album which features the piano as a solo. Naturally!

CLARINET MARMALADE BLUES: Another great standard, just as popular today as when it was first introduced. It highlights the playing of Earl Jackson again, of course, playing some unusually exciting "breaks."

MOURNIN' BLUES: The only number credited to the drummer of The Original Dixieland Jazz Band, Tony Sbarbaro, as composer. The clarinet literally *sobs* here.

FIDGETY FEET: Typical of the ragtime music which was closely associated with Dixie, "Fidgety Feet" starts like a race-horse heading for home, and never lets up. The trio work in the final chorus was a standout feature of Dixieland.

LAZY DADDY: Some interesting blues work on clarinet here, marked by the difference in tempo in the second chorus, where the clarinet rides over the background instrumentation in half-time.

Authenticity seems to be a mandatory quality in the performance of Dixieland music. The devotees of the native true American musical pattern take due offense to anything which smacks of dramatic license by musicians who stray from the traditional routine. It is a pleasure, therefore, to commend Don Fowler, George Phillips and their cohorts for the legitimate and sincere manner in which they have paid tribute to the forerunners of the Dixieland school.

It is a wonderful school, a great institution, and truants are dealt with harshly.

With the amazing results the Original Dixieland Jazz in Hi-Fi album offers, who'd want to play hooky, anyway?

NATT HALE



Users of wide-range frequency play-back systems should adjust their equipment to the standard RIAA curve (Turnover 500 R—Rolloff 13.7). Minor variations from this standard should be made according to one's own ear and to the tonal nature of each particular recording.

The concept of ABC-Paramount's exclusive Full Color Fidelity revolves around the reproduction of true musical sounds rather than "sounds for sound's sake."